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ABSTRACT

Designed to challenge the special abilities of musically talented and gifted elementary level students, this Gateways music curriculum guide presents enrichment programs that enhance, rather than supplant, the regular music program. Part 1 describes this program's philosophy, which is based upon Joseph Renzulli's Enrichment Triad Model which suggests that the curriculum be designed to include: (1) general exploratory activities; (2) group training activities; and (3) individual and small group investigations. Part 2 describes Gateways music curriculum guidelines in terms of: (1) the program goal; (2) course goals; (3) the curriculum; (4) content areas; (5) primary and intermediate grade levels; and (6) learning activities based on Renzulli's program categories. Part 3 provides specific curriculum suggestions for music learning modules that have been determined by a combination of content areas, primary or intermediate grade levels, and Renzulli category. Content areas include rhythm, melody, harmony, vocal and instrumental music, music appreciation, music history, and musical symbols. The modules contain specific lesson suggestions that feature: (1) a content area; (2) learning objectives; (3) required materials; and (4) learning activities and procedures. A student progress report form is included. (JHP)

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GATEWAYS Music Curriculum for Musically Talented Children

Report #367

Melody Spencer and Leonard R. Hersh, Editors

1982

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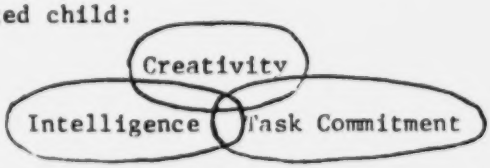
GATEWAYS CURRICULUM FOR MUSICALLY TALENTED CHILDREN

By definition, programs and expectancies for the gifted and talented must be "distinct and different" from regular classroom offerings. This means different primarily in *quality* of work; too often gifted and talented children are simply given more to do than their classmates because their special ability permits them to go faster, further, wider, and deeper into music lessons provided for by the regular curriculum.[5] Joseph Renzulli notes that a program for gifted students must have a theoretical cohesiveness and educational purpose.[6] Too often educators assigned to teach the gifted and talented become "educational tricksters," generating many neat ideas which may entertain, but which do not form any sort of a comprehensive quality program.[7] In his book, *The Enrichment Triad Model: A Guide for Developing Defensible Programs for the Gifted and Talented*, Renzulli offers his ideas on how to avoid some of these pitfalls while developing a gifted and talented program.

Renzulli feels that the goal of gifted and talented programs should be the enhancement of the special talents of every student--the talents which brought them to someone's attention in the first place.[8] He presents the following model[9] as descriptive of the gifted child:



It can easily be seen how this model, with one alteration, could also describe a child with musical talent:

5 Clasen, *A Qualitatively Different Program Defined*, Simple Gifts, 167.
6 Simple Gifts Tape 6
7 Ibid
8 Ibid
9 Ibid

The Horseheads music teachers examined the Renzulli model and concluded that because of a lack of clear educational purpose (i.e. goals, curriculum content, and methods), the GATEWAYS Music Program needed an enhanced effort at creating a feeling of task commitment in both students and teachers. Although some very fine, educationally sound lessons were being developed, the program needed to operate within the framework of a specially designed curriculum for gifted children. The lack of structure was sometimes a problem, but too much structure would be ill-advised for instruction oriented at developing creative potential. Each class in each building would always differ because of the unique special talents of the teachers and students, and the variations these talents would induce. Freedom within structure seems a contradiction; however, within the contradiction was the needed change. The present adaptation of Renzulli's work provided the general theory utilized to develop the present curriculum. As was done with the now well-known Talents Unlimited Program, we have sought the creation of a living curriculum.

The Enrichment Triad Model was created by Renzulli to help guide teachers of gifted and talented children in developing educationally sound and theoretically cohesive lessons and programs. He sees such programs as centering around three generic types of activities.

TYPE I - General Exploratory Activities: These activities are designed to broaden the learner's interests through exposure to a wide variety of disciplines, topics, and events. Type I activities need not be required of all students; rather, students should be able to explore among a variety of topics until they find something on which they would like to focus more deeply. The two suggested vehicles for such activities are *field trips* (allowing actual field involvement by students) and the *visiting "expert"* (the "turned-on professional" as a model for students).

TYPE II - Group Training Activities: Type II activities are essentially training exercises in thinking and feeling, designed to "make a better mind." These skill-

building activities should allow students to respond according to their own intelligence, creativity, and experiences. It might be noted that Type II activities such as brainstorming, values clarification, etc., are most effective when strongly related to specific content or tasks.

TYPE III - Individual and Small Group Investigation of Real Problems: These activities require the student to use all of the "how-to" methodologies acquired in Type I activities with all of the skill-building process acquired in Type II activities to do something *real*. The student must focus his or her interest on a real problem, and the teacher's role becomes that of facilitator, helping the student find some kind of outlet (create a *product* - poem, song, story, etc.) while providing methodological assistance only.[10]

Clearly, it can be seen that Renzulli's models are well suited to the GATEWAYS Music Program. Students in the program are continually exposed to a wide variety of musical experiences (Type I). They are encouraged to make aesthetic judgments about these experiences (Type II). And each year, every student, either individually or as part of a group or both, is expected to contribute a real product, whether it be tangible (such as a composition for flute and piano) or intangible (a two-minute improvisation using percussion instruments on the theme *Rain*).

The major goal that teachers accomplished was the creation of an overall framework into which specific methodologies could fit. The larger plan would not be a traditional curriculum, because of the very real need to allow each teacher to follow the directions dictated by the specific, annually changing talents in the classes. The GATEWAYS Music Program is an *enrichment* program, designed to go faster, further, wider, and deeper into many areas covered by the regular grades 1-6 music program, not to supplant it. Therefore, the goals and curriculum outline of the program must be seen as rooted in the existing comprehensive curriculum, but designed to challenge further the special abilities of the musically talented child. Keeping this in mind, the following curricular design was crafted.

10 Clasen, op. cit. 8-169

GATEWAYS MUSIC CURRICULUM GUIDELINES

I. *PROGRAM GOAL:* The primary goal of GATEWAYS Music is to *enrich* the musically talented child's *school musical environment.*

II. *COURSE GOALS:* The course goals of GATEWAYS Music are:

A. To *extend* the ideas covered in the regular school music program.

B. To *provide opportunities* for each child to explore his or her own special music interests.

C. To *present experiences* beyond the scope of the regular school music program which will enhance the special talents of each child.

III. *CURRICULUM:* The GATEWAYS Music Curriculum is living and growing in the sense that it shall consist of an ever-increasing series of activities created by the GATEWAYS music teachers as they develop their individual programs to meet the special needs of the children in their classes each year. The ideas generated from this "living curriculum" will be compiled and classified as follows:

A. *CONTENT AREA*

1. Rhythm
2. Melody
3. Harmony
4. History
5. Appreciation
6. Vocal and Instrumental Techniques

B. *LEVEL*

1. Primary (1-3)
2. Intermediate (4-6)

C. *RENZULLI TYPE* - AS APPLIED TO MUSIC

1. TYPE I - GENERAL EXPLORATORY ACTIVITIES
   a. Exploration of the *basic materials* of music (rhythm, melody, harmony, etc.)
   b. Exposure to many *types* of music (country, rock, jazz, chamber, electronic, etc.)
   c. Discussion of *musical careers* in both historical and modern times (composer, conductor, performer, sound engineer, sound track composer, etc.)

d. Contact with musicians in a *variety of occupations* (piano tuner, church organist, DJ, etc.)
e. *Field trips* to increase exposure to musical events and environments (Clemens Center, local churches, Tri-Cities Opera, Ithaca College School of Music, etc.)

2. TYPE II - GROUP TRAINING ACTIVITIES
   a. Appreciation and classification of a variety of *styles* of music (Baroque, Romantic, Impressionistic, Program, etc.)
   b. Analysis of the *components* of music (crescendo, syncopation, augmentation, imitation, contrast, etc.)
   c. Understanding of *musical terminology* and *notation* (allegro, andante, legato, etc.)
   d. Development of *aesthetic judgments* - how music makes you *feel* - *why* music makes you feel.

3. TYPE III - INDIVIDUAL AND SMALL GROUP INVESTIGATION OF REAL PROBLEMS
   a. Opportunities to experiment, individually and with others, with *mind, body, voice,* and *instruments* to create a *real musical product* through the use of all the information and experiences encountered through the TYPE I and TYPE II activities.

LRH/d 3/82

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 11/18/81

Submitted by H. Vincent

x Primary
___ Intermediate

___ Type 1
___ Type 2
x Type 3

FOCUS: RHYTHM

OBJECTIVES: The student will be able to create, identify, and correctly perform a selected rhythm pattern.

MATERIALS:

1. Rhythm tree (cut out or actual branch).
2. A series of rhythm "leaves" (pinned to or hung on tree.)
3. A variety of percussion instruments.

PROCEDURE:

1. Pin or hang the "leaves" on the rhythm tree.
2. Blindfold each child, and have him/her select one "leaf".
3. Have the child look at the "leaf", then perform the rhythm pattern on it using a percussion instrument.
4. Discuss why some instruments work better for long sounds (ex. 𝅗𝅥 - guiro or sand blocks scraped slowly to sustain) and others for short sounds (ex. ♫ Maracas or tick-tock)

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/23/82

Submitted by R. Kuhn

x Primary

___ Intermediate

___ Type 1
___ Type 2
x Type 3

FOCUS: Rhythm

OBJECTIVES: The student will be able to demonstrate an understanding of a round.

MATERIALS: 1) Arrangement of Are You Sleeping

PROCEDURE:

1) Learn song
2) Discover - there are 4 phrases - each repeated
3) Form a square - one person on a side
4) Teach a different movement for each phrase.
   ex. a. Step forward left, right, left together
   b. Step backward l,r.l.t.
   c. Step backward l,r,l,t.
   d. Step forward l,r,l,t.
   e. Side step right r,l,r,t.
   f. Side step left l,r,l,t.
   g. Circle right 1,2,3,4.
   h. Circle left 1,2,3,4.
5) Like in singing a round, each child starts the 8-part pattern.
6) Child 1 starts pattern-when he/she gets to (c), child 2 begins pattern, etc.
7) It is easier to sing and move at the same time.
8) Then try only movement - no singing.
9) Let children make up one of their own for application.

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/25/82 _x_ Primary ___ Type 1

Submitted by M. Rich ___ Intermediate ___ Type 2

_x_ Type 3

FOCUS: Aerobic Dance

OBJECTIVES: Create own Aerobic Dance

MATERIALS:
1) Basic Aerobic elementary record
2) Record of familiar song. (Could be student choice - top 40)

PROCEDURE:
1) Learn basic aerobic steps with record.
2) Taking those steps - convert them to familiar song of their choice.
3) Divide class into groups and each group can present their own song to the other groups.

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/30/82 _x_ Primary _x_ Type 1
_x_ Type 2

Submitted by H. Vincent ___ Intermediate ___ Type 3

FOCUS: H. Vincent

OBJECTIVES: To develop the rhythmic responses of chanting and hand-clapping through the use of spoken patterns of rhythm.

MATERIALS: Teacher prepares paper of felt (Halloween, Christmas, Easter) characters which can be attached to a flannelboard or blackboard - ex. (Halloween - jack-o-lanterns, black bats, ghosts, wicked witch).

PROCEDURE:

1) One student is invited to arrange these characters in a line across the board.
2) Having agreed upon the names, the teacher points to each character & students slowly chant the syllables of the names in order as shown.
3) The chanting is repeated over & over until a definite rhythm is established.
4) Hand clapping is then added to the chanting.
5) After a definite beat is established, the chant is dropped entirely, retaining only the steady, rhythmic hand-clapping in unison. (The rhythm can be written under each character, if desired & rhythm syllables can be spoken with the clapping.) ex.

6) A second student is then chosen to arrange the characters in another order, & the activity is repeated.

Follow up in same lesson: Creative movement w/characters.
Procedures: Put all the cut out characters into a bag - have

May continue on back...
(over)

Continued from front...

PROCEDURE: children choose one character from bag - Put on appropriate music (ex. Halloween - spooky). Have each child move and act out character they chose from bag. The other students guess what each other's character is.

Source: Treasury of Musical Motivators for the Elementary Classroom by Cynthia S. Bramscher

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/25/82 — x Primary — x Type 1, ___ Type 2

Submitted by M. Spencer — x Intermediate — x Type 3

FOCUS: Notation (Traditional and Created)

OBJECTIVES: The child will experiment with new forms of notation, and will demonstrate an understanding of the relationship between traditional and created notation.

MATERIALS: Paper and pencil
Optional - colored markers, construction paper of varying colors cut into different shapes, etc.

PROCEDURE:

1) Warm up through echo clapping
2) Write on board 4/4 ♩♩♩♩ | ♩♩♩♩ //
3) Clap above pattern (use rhythm syllables if desired)
4) Make up a symbol for clapping, such as X.
5) Place X under desired beats. Clap pattern, clapping X'd notes and resting for others.

Ex. ♩♩♩♩ | ♩♩♩♩ //
X (3) X (3) (3) X X (3)

6) Add a new symbol and new body motion, ex. O=stamp
7) Add the second symbol to the pattern and perform.

Ex: ♩♩♩♩ | ♩♩♩♩ //
X O X O (3) X X O

PRIMARY

8) Direct children to create their own symbols and body movements. Have each child write the symbols and a key on paper, then on the board.

ex. 4/4 △ □ □ ○ | X X □ ○ //

X = SNAP
△ = CLAP
□ = PAT
○ = STAMP

Write from high to low

May continue on back... (over)

Continued from front...

PROCEDURE: PRIMARY (con't)

9) As a class, try each pattern. Discuss ease or difficulty. (Usually it will come up that the hardest thing is remembering which symbol goes with which movement when switching from example to example.)

INTERMEDIATE

8) Direct children to create their own symbols and body movements and rhythm patterns using (♩, ♫, 𝅗𝅥 and 𝄽)

Have each child write the symbols and a dey (but not the rhythm pattern) on paper, then on the board

Ex. $\frac{4}{4}$ X X O | △ △ △ △ □ □ //

(Key same as above)

9) As a class, try each pattern. Have children also try to assign the correct rhythm symbol (♩ ♫ etc) to each created symbol by analyzing each measure. (This does not always work, but it is a good exercise in understanding metric relationships in 4/4)

Ex. X = ♩ or 𝄽
△ = ♫
□ = ♩ or 𝄽
O = 𝅗𝅥

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/23/82 ___ Primary ___ Type 1 ___ Type 2

Submitted by M. Spencer X Intermediate X Type 3

FOCUS: METER - CHANGING AND UNUSUAL

OBJECTIVES: The student will be able to create a rhythm composition in an unusual or changing meter.

MATERIALS: 1) Recordings of Dave Brubeck pieces:
Three to Get Ready FM3, p. 31
Unsquare Dance EM4, p. 31

2) Percussion instruments

PROCEDURE: 1) Echo clap in $\frac{4}{4}$ - teacher and child leaders

2) Discuss where accent falls in $\frac{4}{4}$

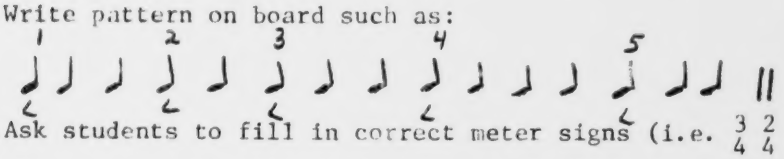
3) Teacher clap ♩ in other meters, accenting beat 1. Students identify meters. (Try $\frac{3}{4}$, $\frac{2}{4}$, $\frac{5}{4}$, $\frac{7}{4}$, etc.)

4) Listen to Three to Get Ready - have students note changing meter - accent

5) Write changing meter pattern on board such as:

Have students clap, accenting first beats.

6) Write pattern on board such as:



Ask students to fill in correct meter signs (i.e. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$)

(over)

May continue on back...

Continued from front...

PROCEDURE:

7) Listen to Unsquare Dance - look at page 31 EM4 and do activity.

8) Have students create (their choice) either a changing meter percussion piece or an unusual meter unsquare dance.

9) Perform and evaluate.

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/30/82

Submitted by M. Spencer

___ Primary
x Intermediate

___ Type 1
x Type 2
x Type 3

FOCUS: Movement in Canon

OBJECTIVES: The student will develop an understanding of canon, and will be able to create a rhythmic body composition to be performed in canon.

MATERIALS:
Recording of Canzon a' 12 in Echo EH5 pg. 12
Recording of Thanksgiving Canon EH5 pg. 202

PROCEDURE:
1) Listen to recordings. Emphasize listening for imitative patterns. (Very strong rhythmic emphasis in Gabrieli vs. legato style of Thanksgiving Canon).
2) Practice echo clapping, then canon clapping in 4/4 (1 measure delay).
3) Divide class into groups; have each group create a rhythmic canon using body movements instead of just clapping. Ask them to depict the style of either Thanksgiving Canon or Canzon in their canons.
4) Perform - silently decide which style each group is doing.

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/25/82 ___ Primary ___ Type 1

Submitted by L. Long x Intermediate x Type 2

___ Type 3

FOCUS: Development of rhythmic accuracy & correct notation reading

OBJECTIVES:
1) To make Practical use of basic musical notation knowledge.
2) To help reading skills - language & music.
3) To enable a student to participate in a group activity and to play an instrument as part of an organized whole.

MATERIALS:
Rhythmic ostinato to a popular song - suggested to be on an overhead transparency sheet.
Classroom instruments - sticks, tamborine, etc.
Listening selection - pop music (suggestion - "Saturday in the Park" - Chicago [Columbia PC 33900])
Overhead projector

PROCEDURE:
1) Review basic musical notation, meter, etc.
2) Look over ostinato transparency - scan for any trouble spots.
3) Listen to music selection, try to imagine ostinato included.
4) Play ostinato with recording. Try not to stop - only if really "falls apart".
5) Repeat - trade instruments if desired. Students can work ahead and re-write to make it more of a challenge!
6) To discover more about the listening selection - Discuss texture, form, timbre.
7) Students may write their own!

May continue on back...

sticks
tamb.
Saturday in the Park
Chicago
J. LONG
Rhythmic Ostinato
(based on TSU)
1.
2.

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody LEVEL: RENZULLI CATEGORY:

Date 5/13/81

Submitted by M. Spencer

x Primary
___ Intermediate

___ Type 1
___ Type 2
-x- Type 3

FOCUS: PENTATONIC SCALE/OSTINATO

OBJECTIVES: The student will demonstrate an understanding of:

1. Pentatonic scale
2. The correlation between speech/rhythm and melody in a song (at this level, one note per syllable)
3. Ostinato

MATERIALS:

1. Song Mary Contrary (EM2 pg.96)
2. Nursery rhyme book.
3. Staff paper
4. Melody bells, xylophones, etc.

PROCEDURE:

1. Listen to and sing Mary Contrary. Sing each ostinato, too.
2. Take another familiar nursery rhyme; create a pentatonic melody for it. Work one phrase at a time, one pitch for each syllable. Notate on staff paper.
3. Play and sing new song.
4. Have each child create an ostinato to accompany the new song.
5. Try the same procedure with original poems!

May continue on back...

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody LEVEL: RENZULLI CATEGORY:

Date 5/8/81 x Primary ___ Type 1

Submitted by M. Spencer ___ Intermediate x Type 2

x Type 3

FOCUS: MUSICAL THEMES/CREATIVITY

OBJECTIVES: The student will demonstrate an understanding of:

1. Musical themes and their associations with specific characters in a story.
2. Create original musical themes, and create a character appropriate to the nature of each theme (high-low, consonant-dissonant, fast-slow, etc.)
3. Be able to play his or her theme on a melody instrument.

MATERIALS:

1. Recording of Peter and the Wolf.
2. Melody Clock (EM3 , p. 56)
3. Melody bells, piano, recorder - whatever the children can play.
4. Writing and staff paper, pencils with erasers.
5. Tape recorder and tape.

PROCEDURE:

1. Listen to Peter and the Wolf (or similar tale). Discuss how musical themes become associated with each character.
2. Using the Melody Clock (EM3), take turns spinning the dial until each student has 5 to 8 different pitches. Write on staff paper if desired.
3. Give each student a set of bells (those who play piano may use that) so that they may listen to and arrange their pitches into a melody. Encourage them to try different tempo, dynamic, and pitch levels.
4. Have each child play his or her melody, and discuss what kind of a character might suit the music. (Usually animals will be suggested.
5. Taking the children's characters, write, as a group, the beginning of a story.
6. Give each child the unfinished story to finish at home.

(over)

May continue on back...

Continued from front...

PROCEDURE:

7. Examine the various endings the children have created, and decide, as a group, which seems best (or use elements of each)

8. As the teacher reads the completed story, each child should play his or her theme whenever that character is mentioned.

9. Tape the final musical story - play it back - discuss it.

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody

LEVEL: X Primary ___ Intermediate

RENZULLI CATEGORY: X Type 1 ___ Type 2 ___ Type 3

Date 1/23/82

Submitted by M. Spencer

FOCUS: MELODY

OBJECTIVES: Given a set of appropriate melody bells, the child will attempt to identify a "mystery song" by playing small sections of the song. The child must memorize each small section as it is played, and continue to play more of the song each time until it is complete.

MATERIALS:
1) Melody Bells
2) Flashcards with short sections of a "mystery song"

Ex. DGGD DEED DGGAABG (BINGO)

PROCEDURE:
1) Have one student approach the melody bells.
2) Show the student card 1 for 3 seconds.
3) Have the student play what he saw.
4) Show the student card 2 for 3 seconds.
5) Have the student play what he saw.
6) Ask the student to play 1 and 2 in order
7) Continue in like fasion until the student can play the whole song. Have everyone try to identify the song.

Other songs which work:

Twinkle, Twinkle	CCGG	AAG	FFEE	DDC	
Jingle Bells	EEEEEE	EGCDE	FFFFFEE	GGFDC	
Mary Had...	EDCD	EEE	DDD	EGG	etc.

Further variations:

- Use numbers, colors, shapes instead of letters for each bell.
- Choose more than one student. Have children alternate phrases.

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody/Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/23/82 _x_ Primary _x_ Type 1 ___ Type 2

Submitted by R. Kuhn ___ Intermediate _x_ Type 3

FOCUS: Melody/Rhythm

OBJECTIVES: To write a song

MATERIALS:
1) Ruled paper
2) Staff Paper
3) Pencil
4) Set of bells

PROCEDURE:
1) Pick a topic (Weather) (Spring)
2) Write 4 phrases about topic ex.) In the spring the ground gets muddy.
3) Next read it and decide meter ex.) above 4's
4) Next decide on the rhythm
ex.) In the spring the ground gets muddy
and write over the words.
5) Take the rhythm and write separately.
6) For primary decide on bells to use 1 & 2, may be sol, mi, la
3 & 4, may be pentatonic
5 & 6, major scale
7) Take set of bells and experiment with combinations or randomly put in sol, mi, la under rhythm

S S M M S L S M

8) Next tell students sol is G - mi is E and la is A
9) On staff paper, show where G E A are. Then have child put their notes on staff paper spread apart:

Put clef sign, time signature - add rhythm, help with bar lines.
10) Sing and play on piano or bells

May continue on back...

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody & Rhythm LEVEL: RENZULLI CATEGORY:

Date 3/25/82

Submitted by _____

_x_ Primary
___ Intermediate

___ Type 1
_x_ Type 2
_x_ Type 3

FOCUS: To construct a holiday song

OBJECTIVES:
1. To develop an idea of the rhythm of language.
2. To develop an awareness of melody - repetition and contrast.

MATERIALS: Blackboard, chalk, melody bells

PROCEDURE:
1. Choose many words that bring to mind an up-coming holiday.
2. Work these words into stanzas, rhyming, if possible.
3. Choose bells - try to outline I - IV - V chords.
4. Let students improvise on the bells until a pleasant melody is achieved.
5. Work on through the song, stressing repetition and contrast.
6. Perform whole song, add ostinati, classroom instruments, etc.
7. Practice & tape; listen critically!

May continue on back...

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody LEVEL: RENZULLI CATEGORY:

Date 3/30/82 _x_ Primary ___ Type 1

Submitted by H. Vincent ___ Intermediate _x_ Type 2

___ Type 3

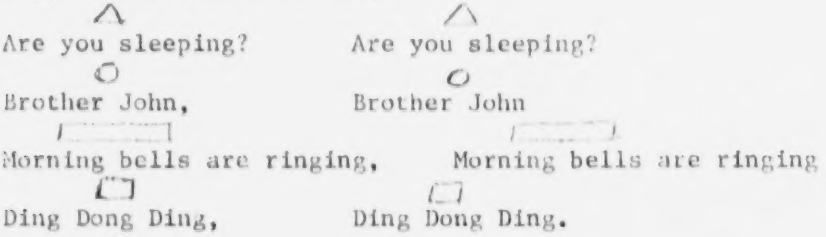
FOCUS: Melody and it's phrase structure (form)

OBJECTIVES: Students will improve their understanding of form by using colored shapes to represent phrases or sections.

MATERIALS: A few familiar songs (very simple) with some repeated phrases,etc. 4 different shapes cut from construction paper - using 4 different colors. ex. 2 red triangles, 2 yellow squares, 2 blue rectangles, 2 green circles

PROCEDURE:

1) Give one set of shapes to each student.
2) Teacher chooses a familiar song (ex. "Are You Sleeping?") and plays each phrase - dividing the song into phrases.
3) Students use their shapes to represent the form of the song such as the following:



If a phrase or section is the same, "like" shapes should be used and a different shape used if it is not the same.
Other songs useful are "Mary Had a Little Lamb"
"Twinkle, Twinkle"
"I Should Like Go to Texas"
"Skip to My Lou"

Source: Elementary Teacher's Complete Handbook of Music Activities
By Nancy E. Forquer

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody LEVEL: RENZULLI CATEGORY:

Date 3/23/82 x Primary x Type 1

Submitted by R. Kuhn x Intermediate ___ Type 2

___ Type 3

FOCUS: Melody

OBJECTIVES:
1) To be able to arrange a given melody in its correct dequence.
2) To be able to identify melodic direction and rhythm of a given tune.

MATERIALS:
1) A song, America
Cut up measure by measure in mixed order.

PROCEDURE:
1) The child will take the tune America and put the measures in the right order.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody LEVEL: RENZULLI CATEGORY:

Date 9/2/81

Submitted by

___ Primary
x Intermediate

x Type 1
x Type 2
___ Type 3

FOCUS: THEME & VARIATIONS/MUSICAL TERMINOLOGY

OBJECTIVES: The student will demonstrate an understanding of the theme and variation form by:

1. Describing, using musical terms, the differences among several variations on a familiar theme. ("Ah, vous dirai-je, maman" [Twinkle, Twinkle] EM2, p. 50)

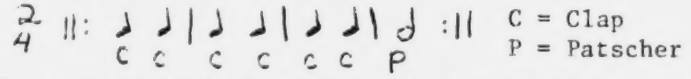
2. Describing, using musical terms, the differences among several variations on an unfamiliar theme. (Satie "Gymnopedie #1" other suitable piece.

MATERIALS:

1. Simple piano arrangement of Twinkle, Twinkle Little Star.
2. EM2 recording of variations on "Ah, vous dirai-je, maman".
3. EM2 recording of variations on Twinkle, Twinkle on the Moog synthesizer.
4. Activity sheets (attached)
5. EM7 recording of Satie's Gymnopedie #1 and following variations by Blood, Sweat, & Tears.
6. Art Materials

PROCEDURE:

1. Sing Twinkle, Twinkle with the following body movements:



C = Clap
P = Patscher

2. Analyze body movement and then notate on board.
3. Hand out the definition sheet. Have the students read through it. Explain that you will help them to discover the meanings through music.
4. For each term, play a variation on Twinkle, Twinkle on the piano and ask the students to explain how each one differs from the theme. Here are some suggestions:
   a) Augmentation - Review the theme. Have the students sing the theme at the original tempo while playing it simultaneously twice as slow. Ask them how many times they had to sing the theme in order for the piano to finish playing it (Twice) Notate new version below theme on the board.
   b) Diminution - follow the same procedure as above, only playing the theme twice as fast. Notate new version above the theme. At this point, divide the class into three groups, and have them perform all three versions together.
   c) Tempo - Relate to a & b (i.e. Augmentation=slow Diminution= fast.

(over)

May continue on back...

Continued from front...

PROCEDURE:

d. Register - Play the theme high and low.
e. Dynamics - Play the theme loud and soft.
f. Embellishment - Play the theme plain and fancy.
g. Mode - Play the theme in ajor and minor.

5. Hand out the activity sheet (outline of Piano). Play the Mozart variations. Have the students fill out the sheet while listening. Share responses.

6. Next Class:
   a) Play a recording (or actually play on the piano) Satie's Gymnopedie #1.
   b) Discuss the piece - melody and accompaniment style, mood form, etc.
   c) Play the recording of the Blood, Sweat, and Tears variations. Analyze and discuss. Have them draw pictures which show the differences between them.

ADDED ACTIVITIES

Play the Moog Synthesizer variations on Twinkle Twinkle (EM2, p. 50). Have the students describe them in shape rather than words. Tell them to let the music move their pencils/crayons, etc.

Variations on "Ah, vous dirai-je, maman"

by Wolfgang Amadeus Mozart

Listen to these variations on a familiar theme. Describe how each is different. Use the terms you just defined, or any others you think appropriate.

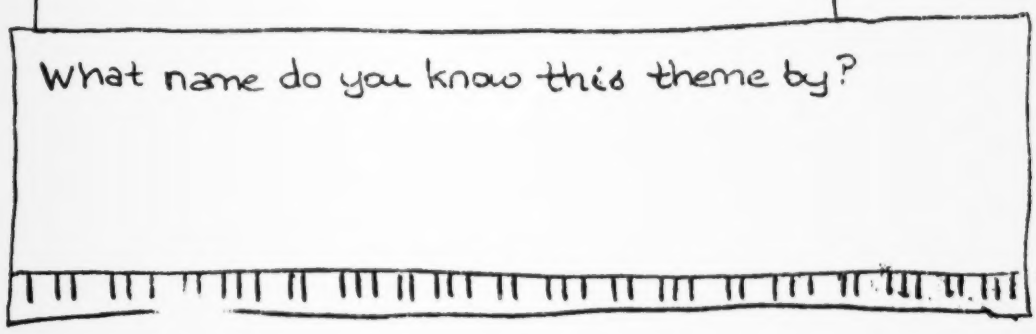
Variation 1:

Variation 2:

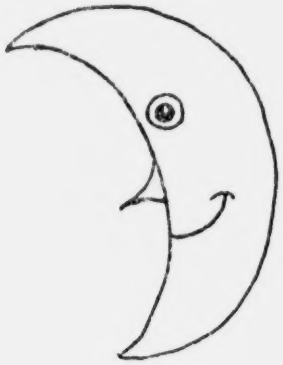
Variation 3:

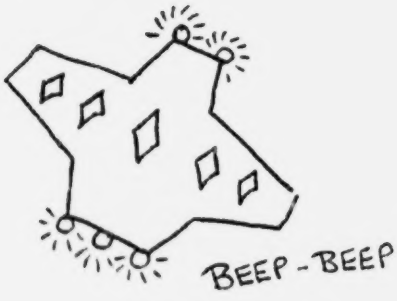
Variation 4:

What name do you know this theme by?

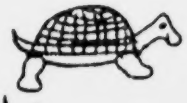


Twinkle, Twinkle Little Star,
How I wonder <u>if</u> you are
All the same? I bet you're not!
So draw some <u>different</u> stars on the spot.





Here are some musical terms. Some should be familiar, but others will be new. Listen to the music and look at the pictures. Can you define them all?

1.) Augmentation 

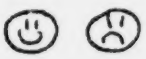
2) Diminution

3) Tempo

4) Register

5.) Dynamics

6) Embellishment

7.) Mode 

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Melody

LEVEL:

RENZULLI CATEGORY:

Date 2/2/82

Submitted by M. Spencer

__ Primary

x Intermediate

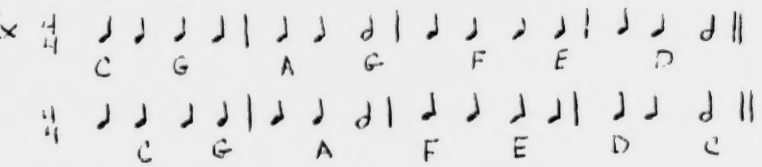
x Type 1
__ Type 2
__ Type 3

FOCUS: MELODY

OBJECTIVES: The student will experiment with "sliced songs" in order to gain an understanding of the components of melody.

MATERIALS:

1. Copies of a familiar song, "sliced". (Notes only included for every other beat).



2. Melody instruments (bells or piano).

PROCEDURE:

1. Give each student one "slice" of a song.
2. Have each student play his or her "slice" on a melody instrument.
3. See how long it takes the students to match up their "slice" with its partner to create the whole song.
4. Discuss the ease or difficulty with which this is done. (Try to find several songs with identical rhythms to make the procedure more challenging).

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Harmony LEVEL: RENZULLI CATEGORY:

Date 3/30/82 x Primary ___ Type 1
___ Type 2

Submitted by B. Roll ___ Intermediate ___ Type 3

FOCUS: Harmonizing a melody with the autoharp

OBJECTIVES: To develop the ability to hear chord changes when they occur in specific melodies and adopt hand-ear coordination.

MATERIALS: Autoharp in tune (or several if available)
Several songs that the children already know that can be used with only two chord changes.

PROCEDURE:
1) Have each child look at the autoharp and strum a little while the teacher holds down a key. Discuss strings, type of strums; loud, soft, slow, fast.
2) Show proper position for playing; left hand on keys, right hand over left, with pick.
3) Have each child do this with the key "F" pushed down. While this is being done, have the rest of the children sing "Skip to My Lou". Do not let the child playing the autoharp change the key!
4) The other children will probably respond to this saying "that isn't correct!"
5) Have the child change the chord to C_7 when the other children signal by raising their hands. Make sure each child receives a chance to play. You may do this with any familiar song.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Harmony LEVEL: RENZULLI CATEGORY:

Date 3/23/82 ___ Primary X Type 1

Submitted by M. Spencer X Intermediate X Type 2

___ Type 3

FOCUS: HARMONY

OBJECTIVES: The student will gain an understanding of:

1) How chords (triads) are built (M scale)

2) How chords fit with melody (common tones)

3) How inversions of chords make for smoother voice leading.

MATERIALS:

1) Manuscript paper

2) Recording of The Choo Choo, EM2 p. 120 (or similar I-IV-V song)

3) Copies of the melody line of The Choo Choo on grand staff

4) Piano, bells, autoharp

PROCEDURE:

1) Review of the Bass Staff
2) Build a C Major scale in the
3) Discuss the intervals in a scale (2nd, 3rd, 4th, etc.)
4) Discuss triads - build a triad on each note of the CM scale
5) Number the triads - explain M, m, °. Have students try to aurally identify each triad before numbering.
6) Explain the rule of using common tones when harmonizing a melody.
7) Listen to and sing The Choo Choo
8) Name the pitches in the first measure of the melody (CCEC)
9) Have students identify chords which have those pitches in common (I and VI)
10) Play both options and have students decide which sounds best (hopefully I)
11) Finish phrase I as a group (I,I,V_7, I) - you may discuss passing tones and how 7th chords are built (stacked 3rds)
12) Have students finish individually, then compare results.* Have students perform the song in small groups, either singing with a harmony instrument, or playing both melody and harmony.

(over)

(* See * at end on reverse side.)

May continue on back...

Continued from front...

PROCEDURE: Further activity:

Have students write their own melody and choose chords to go with it. OR have them write a chord progression and then try to fit a melody to it! (This is harder.)

Note: Keep checking to make sure students are keeping 𝄞 and 𝄢 separated.

* (from reverse side)
Discuss inversions here if you wish. Show how a chord stays the same even though turned around / Discuss how inversions can make the music "sound better" (more flowing, less jumpy).

Harmony

1) Build a C Major scale on the Bass Staff (careful)

C M

2) Build triads on each note of the Scale

C M I ii iii IV V vi vii° I

3) Can you harmonize this song? Use 1 chord in each measure.

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Harmony LEVEL: RENZULLI CATEGORY:

Date 11/82 __ Primary X Type 1

Submitted by M.Spencer X Intermediate X Type 3

FOCUS: Harmonizing Melodies

OBJECTIVES: Students will be able to:

1. Write letters & numbers of a given melody.
2. Play the given melody on a bar instrument.*
3. Assign correctly I, IV & V chords to the melody.
4. Write a countermelody which fits both chords and original memory.
5. Perform melody, countermelody or chords in a small group.

MATERIALS:

1. Harmony chimes* or other bar instruments - 1 per student.
2. EM2 student books
3. Omnichord and/or autoharp
4. Manuscript paper

PROCEDURE:

1. Review lines & spaces of 𝄞 . Build a CM scale on the board. Discuss chords & triads. Build I, IV & V triads or scale.
2. Practice playing CM scale ↗ and ↘ or harmony chimes.

   First play ♩♩♩♩ or <u>each pitch</u>, then ♩♩♩, etc.

   Aim for <u>really listening</u> to create sense of ensemble.
3. EM2 pg. 48 <u>Gretel Pastetel</u> - Number or letter all pitches (depending on what is marked on your instruments) Play the melody together. Analyze each measure and decide which chord fits best (use common tones & ear where 2 possibilities) Have 1 student play chords or omnichord or autoharp while others play melody.
4. <u>If desired</u>, discuss consonant and dissonant intervals (ex. Octave, 3rd, 6th are consonant). Write a countermelody to go with the melody using these intervals and fitting with the chosen chords. Play all three parts together.

(over---)

*Harmony chimes at Broad St.-29 individual "xylophones" available for borrowing.

May continue on back...

Continued from front...

PROCEDURE:

5. Divide into trios. Each trio must follow the same procedure by selecting a song from this suggested list: (All CM, I, IV, V songs)

EM2	pg. 64	Carrousel
	pg. 66	Bye n'Bye
	pg. 67	There Was a Crooked Man
	pg. 81	Hanukah
	pg.120	The Choo Choo

*If using the omnichord, students must also select an appropriate rhythm.

6. Have each trio prepare to perform their piece and prepare a written score.

HORSHEADS CENTRAL SCHOOL DISTRICT

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GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Vocal/Instrumental LEVEL: RENZULLI CATEGORY:

Date 3/23/82

Submitted by M. Spencer

x Primary

___ Intermediate

___ Type 1
x Type 2
x Type 3

FOCUS: Sound Effects (Halloween)

OBJECTIVES: Given a scary story, the student will, with voice and instruments, add sound effects to enhance the mood.

MATERIALS:
1) A Scary story (ex. The Headless Horseman), either a book or write your own.
2) Instruments or unusual noise makers appropriate to the story. (slide whistle, alarm clock, playing the harp of the piano - prepared piano [add paper, metal objects to strings to change sounds])

PROCEDURE:
1) Select/create and read through a scary story
2) Discuss appropriate sources and places for sound effects
3) While a narrator reads, the rest of the class adds the sound effects. Create a score with verbal cues if necessary.
4) Tape the finished story and play it over the intercom during Halloween parties!

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Vocal & Inst. Techniques LEVEL: RENZULLI CATEGORY:

Date 3/25/82

Submitted by Long

x Primary
__ Intermediate

__ Type 1
x Type 2
__ Type 3

FOCUS: Conducting Technique

OBJECTIVES:
1) To develop a "feel"for correct conducting technique.
2) To develop a sense of meter & regular accent.
3) To encourage creative movement to describe music.

MATERIALS:
1) Paint brushes
2) Blackboard
3) Paper cups full of water.
4) Conducting batons - optional
5) Listening examples - varied - in contrasting meters.

PROCEDURE:
1) To any listening selection, allow the children to "paint" with water on the board, using appropriate arm movements.
2) Show basic 3,4, & 2 conducting patterns - draw on board and have students trace.
3) Return students to board. Play an example in 3's; have them "conduct" with the wet paint brushes in correct patterns.
4) Repeat above, using examples in 2 and 4.
5) To extend: have students take turns conducting each other, use familiar song.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: ~~Vocal/Inst. Tech.~~ LEVEL: RENZULLI CATEGORY:

Date ~~3/30/82~~ _x_ Primary ~~x~~ Type 1

Submitted by ~~M. Spencer~~ ___ Intermediate ___ Type 2

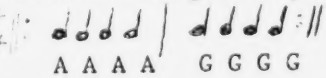
___ Type 3

FOCUS: Recorder - Ostinato

OBJECTIVES: The student will be able to play simple ostinati on the recorder to accompany a song.

MATERIALS:
Soprano Recorders
Recording of Marching to Pretoria MMY02 116
(or similar simple song)
Tape recorder and tape

PROCEDURE:

1) Review pitches BAG with children using echo procedure.
2) Practice this pattern: 

3) Play recording of Marching to Pretoria; have children sing along. A B
4) Discuss form of song (verse and refrain). Set up ostinatos as follows:
   A - (8 times)
   G G G G
   B- AAAA GGGG AAAA GGGG
   3x 3x
5) Practice change from section A to section B with record.
6) Play along with record. Tape, then listen and discuss.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: V/I Techniques LEVEL: RENZULLI CATEGORY:

Date 3/23/82

Submitted by _____

x Primary

x Intermediate

___ Type 1
___ Type 2
x Type 3

FOCUS:	V/I Technique
OBJECTIVES:	To be able to understand what is an opera.
MATERIALS:	1. A story, with several characters. 2. Props 3. Costumes (simple)
PROCEDURE:	1. Take a given story or have children write one on their own with several characters. 2. Make & run through like in a play with staging, props, costumes, scenery if desired. You can get as involved as you want. 3. Then each child sing their part, instead of reciting, with appropriate feeling and emphasis. (They improvise) 4. Can be done as a performance for an audience.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Vocal/Instrumental Techniques

Date 11/18/81

Submitted by _____

LEVEL:

___ Primary

x Intermediate

RENZULLI CATEGORY:

x Type 1

___ Type 2

___ Type 3

FOCUS: INSTRUMENTAL TECHNIQUES/CREATIVITY - CHARADES

OBJECTIVES: To create in students a visual association with the position and techniques characteristic to the playing of various instruments.

MATERIALS:

1. A box containing pictures and names of a variety of musical instruments.

PROCEDURE:

1. Divide class into 2 teams.
2. One person from each team come up and look at the first instrument.
3. At the sound of a bell, each person must pantomime playing that instrument until his/her team guesses it correctly.
4. The person who guesses correctly runs to sit in a chair placed by the box of instruments. The first person to get there scores 1 point for his/her team.
5. Continue the game until everyone has a turn to pantomime. Team with the most points wins.

May continue on back...

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Vocal/Instrumental LEVEL: RENZULLI CATEGORY:

Date 3/25/82

Submitted by M. Spencer

___ Primary
_x_ Intermediate

___ Type 1
_x_ Type 2
_x_ Type 3

FOCUS: Transposition

OBJECTIVES: To gain an understanding of the relationships among various transposing instruments through transposition and performance of a simple melody.

MATERIALS:
1) Copies of a familiar song (ex. My Country Tis of Thee)
2) Manuscript paper
3) Instruments played by class members (ex Flute (C), Clarinet (B flat), Trumpet (B flat), Saxophone (E flat), French Horn (F)

PROCEDURE:
1) Sing chosen song.
2) Sing again, only in a different key.
3) Discuss reasons for wanting to transpose when singing. (For ease of singing - fitting the most comfortable range)
4) Have children all play a CM scale on their instruments - discuss differences in sound (higher vs. lower first, then actual key relationships)
5) Have each child re-write the song in the key appropriate to his/her own instrument. (ex. Flute - GM = Clarinet = AM Saxophone = EM) Children who do not play an instrument could transpose to other keys just for the experience.
6) When completed, the song should be played in unison.
7) Try adding simple parallel motion harmony parts, written a 3rd above or a 6th below. For change use other intervals, such as 5th and 2nd. Consonance and dissonance are terms which should be explored and easily understood.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: ~~Vocal/Instrumental~~ LEVEL: RENZULLI CATEGORY:

Date 3/25/82 ___ Primary ___ Type 1

___ Type 2

Submitted by M. Rich x Intermediate x Type 3

FOCUS:	Concert Planning
OBJECTIVES:	To make students aware of the elements needed for constructing & performing a concert.
MATERIALS:	Use programs from former concerts, vocal as well as instrumental; school concerts as well as community concerts.
PROCEDURE:	Using former programs, students should complete a program of their own, using their choice of songs (Instrumental or vocal) time, place, conductor, program notes and design of cover. This should make them aware of the necessity for variety, and the need to know length of each selection. - other calendar events, etc.

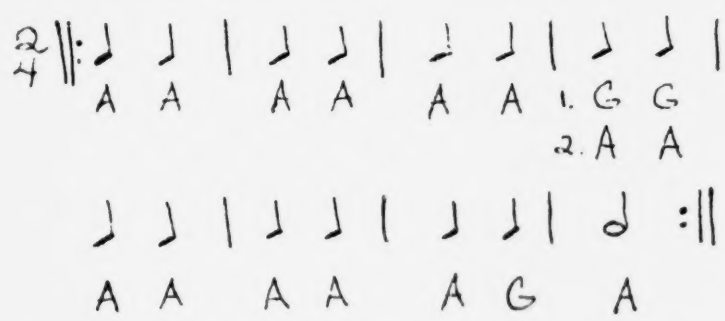
May continue on back...

Continued from front...

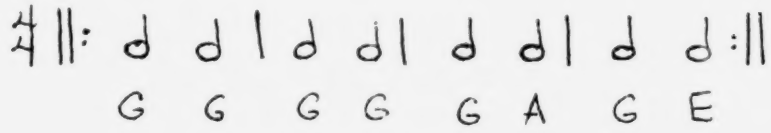
PROCEDURE:

Recorder Ostinati - from MMYO 2 BAG-E

1. Pg. 20 Clap Your Hands Record 1



2. Pg. 28 Elephant Song Record 2



3. Pg. 39 We're Going Round the Mountain

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Vocal/Inst. Tech. LEVEL: RENZULLI CATEGORY:

Date 9/82 X Primary X Type 1

Submitted by M. Spencer ___ Intermediate ___ Type 2

X Type 3

FOCUS: Recorder - ostinati

OBJECTIVES: The student will be able to play simple recorder ostinati (using pitches B, A, G, and E) to accompany recorded versions of familiar songs.

The student will be able to create other simple ostinati at the conclusion of this lesson.

MATERIALS: Soprano recorders
MMYO 2 books & records 1 & 2
Ostinato Sheet (see back)

PROCEDURE:
1. Listen to & follow in books Clap Your Hands, pg. 20.
2. Sing through song.
3. Look at and speak in rhythm ostinato 1.
4. Students echo teacher, phrase by phrase, on recorder.
5. After entire ostinato is practiced several times, play along with recording on each verse.
6. Follow same procedure with other ostinati.
7. After all ostinati are learned, students should be encouraged to try variations with the same songs or to create appropriate ostinati for new songs.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 4/8/81 x Primary x Type 1

Submitted by J. Long ___ Intermediate x Type 2

___ Type 3

FOCUS: APPRECIATION

OBJECTIVES: The student will demonstrate an understanding of:

1. Program Music - by being able to describe a story connected with a particular piece of music, and by being able to construct a mural depicting the story.
2. Musical Devices - by being able to discern the devices and resources the composer utilized to convey the story.

MATERIALS:

1. Recording of program music (accompanying filmstrip if available).
2. Paper sufficient for creating a mural (3-4 yards)
3. Crayons, magic markers, pencils, pens, scissors, tape, glue, etc.
4. Floor or wall space to work on.

PROCEDURE:

1. Discuss various stories in music with which students are familiar (ex. Peter and the Wolf, Sleeping Beauty, Danse Macabre, The Moldau, The Sorcerer's Apprentice, Night on Bald Mountain).
2. Choose an unfamiliar recording and play it for the students, pointing out various "scenes."
3. Discuss how the composer conveyed the idea he intended. Emphasize dynamics, instrumentation, themes, etc.
4. Choose several scenes to depict on a mural (ex. The Moldau - the "source," the "hunt," the "wedding," and the "castle") Have several students work on each section while the music is playing.
5. After the mural is completed (2 or 3 periods), play the music again while following the mural. Decide whether the composer's ideas were conveyed through the mural.
6. Place completed mural in the hall, along with a brief description of the background of the music.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation

LEVEL:

RENZULLI CATEGORY:

Date 3/30/82

Submitted by B. Roll

x Primary

___ Intermediate

___ Type 1

x Type 2

___ Type 3

FOCUS: Creative Movement to Oriental Music

OBJECTIVES: To create movements that will accompany "Sakura". To develop an appreciation for oriental music and to Koto.

MATERIALS: Recording for 4th Grade Exploring Music - record 9
Tapes and tape recorders
Variations on Sakura pg. 45

PROCEDURE:

1. Discuss what the children know about oriental music and oriental instruments.
2. Show a picture of the Koto, in 4th Grade book.
3. Discuss the word "variations".
4. Play the entire piece and write discriptions of the variations on the board.
5. Use the direction for the dance (from EH3 pg. 98 - see attachment) and teach the dance for the main melody.
6. Tape the variation and give each small group one variation.
7. Let them leave the room and plan a dance for each variation.
8. Give the group about 8 minutes to plan their dance.
9. Perform the dance in sequence with the original recording.

Variation: Could teach Rondo form by performing A-B-A-C-A etc, A being the main melody and BC etc. being each variation.

May continue on back...

When children know the melody, they may wish to plan a dance. Japanese dances are usually pantomimes; the movements suggest the meaning of the words. The hands and body move in graceful gestures; small steps may be taken but the dancer remains basically in the same floor area. Children may plan their own gestures or use the following sequence. Dance with the song recording.

introduction	With palms of hands pressed together in front of chest (prayer-like position), nod head to left and then to right, twice to a measure.
measure 1	Move right arm across chest and over head in a graceful arc. Take a small step to the right at the same time.
measure 2	Move left arm across chest and over head in a graceful arc. Take a small step to the left at the same time.
measures 3-4	Repeat measures 1-2.
measure 5	Turn to the right, looking back over left shoulder. Raise both arms to the right.
measure 6	Hold pose.
measure 7	Turn to the left, looking back over right shoulder. Raise both arms to the left.
measure 8	Hold pose.
measure 9	Face forward, spreading arms in a wide arc above head (as if holding a large balloon).
measure 10	Bring hands together in front of chest; bow head.
measures 11-14	Repeat actions for measures 1-4.

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: ~~Appreciation~~ LEVEL: RENZULLI CATEGORY:

Date 3-30-82 x Primary ___ Type 1

___ Type 2

Submitted by ~~M. Spencer~~ ___ Intermediate x Type 3

FOCUS: Experimentation with Sound Quality

OBJECTIVES: The student will experiment with ways of altering the sound quality of instruments to create a particular musical mood.

MATERIALS:
1) Recording of Cowell's The Banshee EM 3 48
2) A variety of stringed instruments - autoharp, piano (opened up), guitar.
3) A variety of materials and objects which can be used to alter the sound quality of the instruments.
4) Tape recorder and tape.

PROCEDURE:
1) Read poem The Banshee on pg. 48.
2) Read again, using vocal inflection and dynamics.
3) Listen to the recording of The Banshee.
4) Discuss the sounds, their quality, and guess the instrument used (piano).
5) Divide children into small groups. Give each group a string instrument and materials/objects to change the sound quality (ex. paper, paper clips,use picks, place pencils on top of the strings, etc.)
6) Have each group create a sound piece which describes a particular theme. (ex. Wind, Midnight, The Sea, Ghosts, etc. Perform, record, and discuss.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation - Opera

LEVEL:

RENZULLI CATEGORY:

Date 3/25/82

Submitted by Long

___ Primary

_x_ Intermediate

_x_ Type 1
___ Type 2
_x_ Type 3

FOCUS: To Continue the study and appreciation of opera.

OBJECTIVES:
1. To develop and produce a small-scale musical production.
2. To observe a professional opera production.

MATERIALS:
1. Costumes, scenery, songs, etc. appropriate to the song used as a basis for the production.
2. Suggested song - "Sweet Betzy from Pike" (attached)
3. Tri-Cities Opera Production

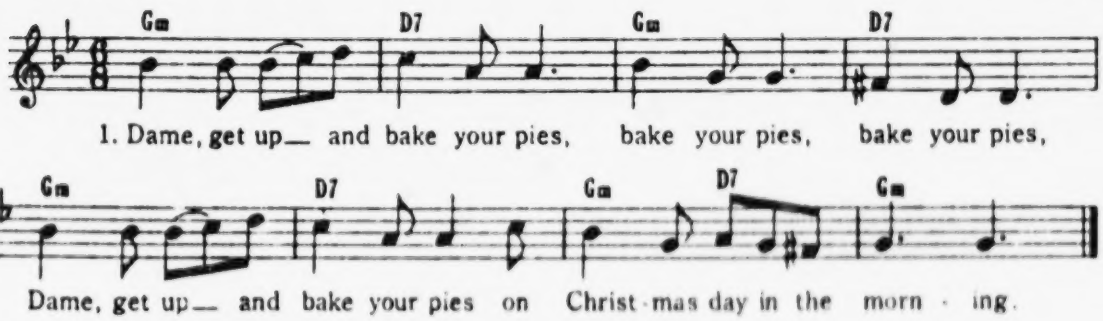
PROCEDURE:
1. Discuss possible staging & Costumes for song; decide on action, locations, etc.
2. Split into small groups: staging - costuming - script.
3. Assign specific tasks to be done by groups or individuals; teacher will have to work script into a feasible whole, based on the student's ideas.
4. Practice, add costumes, records script; allow the children to do as much directing as possible.
5. Perform for appropriate age level.
6. Suggested culminating activity:
   Tri-Cities Opera (or comparable group)
   Production or Operalogue.

May continue on back...

to be attached to lesson #30 - J. Long (Module - Music Gateways)

Dame Get Up

Lilting ENGLAND


Gm D7 Gm D7
1. Dame, get up— and bake your pies, bake your pies, bake your pies,
Gm D7 Gm D7 Gm
Dame, get up— and bake your pies on Christ-mas day in the morn-ing.

2. Dame, why do your maidens cry? etc.
3. Dame, what causes your ducks to die? etc.
4. Dame, why is it your ducks can't fly? etc.

This old Mother Goose game song is written in minor mode. Verses often are made up by the singers as the song progresses.

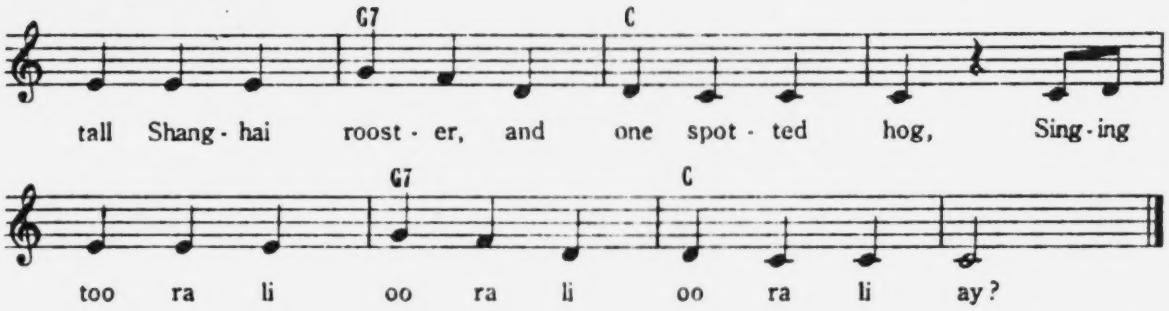
Sweet Betsy from Pike

Crisply WESTERN U. S.

C G7 C
1. Did you ev-er hear of sweet Bet-sy from Pike, Who
Am G7
crossed the wide prai-ries with her hus-band Ike, With
C Em F C
two yoke of ox-en, a big yel-low dog, A—

Lesson #30

Sweet Betsy from Pike



2. One evening quite early they camped on the Platte,
Up close to the road on a green grassy flat,
Poor Betsy, sore footed, lay down for repose,
And Ike sat and gazed at his Pike County rose,
Singing too ra li oo ra li oo ra li ay.

3. The alkali desert was burning and bare,
And Ike cried in fear, "We are lost, I declare!
My dear old Pike County, I'll come back to you!"
Vowed Betsy, "You'll go by yourself if you do."
Singing too ra li oo ra li oo ra li ay.

4. Their wagon broke down with a terrible smash,
And over the prairie rolled all kinds of trash,
Poor Ike got discouraged, and Betsy got mad,
The dog drooped his tail and looked terribly sad.
Singing too ra li oo ra li oo ra li ay.

5. 'Twas out on the desert that Betsy gave out,
And down in the sand she lay rolling about,
Poor Ike, half distracted, looked down in surprise,
Saying "Betsy, get up, you'll get sand in your eyes!"
Singing too ra li oo ra li oo ra li ay.

6. Then Betsy got up and gazed out on the plain,
And said she'd go back to Pike County again,
But Ike heaved a sigh, and they fondly embraced,
And they headed on west with his arm 'round her waist.
Singing too ra li oo ra li oo ra li ay.

7. They swam the wide rivers and crossed the high peaks,
They camped on the prairie for weeks upon weeks,
They fought with the Indians with musket and ball,
And they reached California in spite of it all.
Singing too ra li oo ra li oo ra li ay.

This song crossed the country with prospectors heading for western gold, and "Sweet Betsy" came to represent every girl who might have made the perilous trip. This song is typical of the exaggerated humor and satire sometimes found in songs of the frontier. Carl Sandburg wrote of *Sweet Betsy From Pike*, "It has the stuff of a realistic novel. It is droll and don't-care, bleary and leering, as slippery and lackadaisical as some of the comic characters of Shakespeare." The melody was brought to this country under the name of *Villikins And His Dinah*, a copy of which is in the British Museum in the form of a very old manuscript.

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: ~~Appreciation~~ LEVEL: RENZULLI CATEGORY:

Date 3/26/82 ___ Primary ___ Type 1

Submitted by ~~M. Spencer~~ x Intermediate x Type 2

___ Type 3

FOCUS:	Ballet
OBJECTIVES:	To develop an understanding of the differences between Romantic and Modern Ballet, in music and movement.
MATERIALS:	Recordings and filmstrips (optional of Romantic and Modern ballets, such as : Tchaikovsky - Swan Lake, The Sleeping Beauty Copland - Rodeo, Billy the Kid (EM5 148)
PROCEDURE:	1) Discuss ballet - from the Italian ballare to dance 2) Listen to and discuss one example each from Romantic and Modern ballet. Compare style (legato vs. marcato), Instrumentation, dynamics, tempo, etc. Discuss the story each example might be telling. 3) Give students a blank piece of paper and pencil. Play two different excerpts from a Romantic and Modern ballet. Have the students identify as to type and try to list musical characteristics and what the story might be. (Swan Lake and "Hoe-down" from Rodeo work very well for this.) Terminology: Repertoire - All music (or dance) you know well enough to perform. Pas de deux - ballet duet Five formal positions - basic principals of ballet motion, along with the plié, or knee-bend, and the turn-out of the legs from the hips. All ballet training is classical, based on a basic "vocabulary" of steps from which countless variations can be made. When you see a ballet listed on the program as "classic" it does not

May continue on back...

(over)

Continued from front...

PROCEDURE:

not mean, therefore, that it is old. What it really means is that here is an example of the finest of its kind. Therefore, ballets can be romantic and classic as well as modern and classic.*

*From The How and Why Wonder Book of Ballet © 1961 by Wonder Books, Inc.

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 3/23/82

___ Primary ___ Type 1

Submitted by R. Kuhn

_x_ Intermediate _x_ Type 2

___ Type 3

FOCUS:	
OBJECTIVES:	To be able to create a sound and or movement composition from a picture as a group.
MATERIALS:	1) A picture 2) Objects in the room that make sound/preferably not instruments.
PROCEDURE:	1) Take a picture and discuss what you see (ex. a brook in a forest). Identify the different parts of the picture and assign each person a part (ex. one might be the brook, another one trees, another one sky, etc. 2) Go around the room and find or create a sound to fit your part. 3) Put all together in a composition and perform. 4) For variety instead of sound use movement for each part. Or incorporate both.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation

LEVEL:

RENZULLI CATEGORY:

Date 3/25/82

Submitted by M. Rich

___ Primary

_x_ Intermediate

___ Type 1

_x_ Type 2

___ Type 3

FOCUS: Introduction of Opera

OBJECTIVES: Familiarize students with Opera through the use of libretto and film strips.

MATERIALS: Recording of "The Telephone"* or any other opera of choice.

*Available from CS & SS

PROCEDURE:

1) Have detailed discussion with class on likes & dislikes of Opera
2) Hand libretto to each student and play recording.
3) After students have become familiar with music, repeat and also use film strip.
4) Class could then go to an Opera in a foreign language using the same process.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 3/23/82

Submitted by R. Kuhn

___ Primary
x Intermediate

___ Type 1
x Type 2
___ Type 3

FOCUS: Appreciation

OBJECTIVES: To be able to listen to a composition and creatively express its sound through shapes in a picture.

MATERIALS:
1) Recording of Chinese Dance from "The Nutcracker Suite"
2) Recording of Ionization Grade 4 EM
3) Scissors, paste, 2 contrasting (purple,orange) colors of construction paper, 4 pieces each (2 of each color)

PROCEDURE:

1)Play Ionization then Chinese Dance and discuss their differences.

Ionization sounds	Chinese Dance
a. Confused	a. organized
b. Unorganized	b. pleasant
c. Jagged	c. smooth

2) Then take a dark piece of construction paper for Ionization and cut pieces of paper to fit the sound (shapes), then paste on a light background (orange). Play the music while creating.

3) Then take the light color (orange) and cut pieces of paper (shapes) to fit the sound of the Chinese Dance . Then paste on a dark background.

4. Then display on a bulletin board with a brief explanation. Or words to fit the description of each piece plus their titles.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 3/25/82

Submitted by M. Rich

___ Primary
x Intermediate

___ Type 1
x Type 2
___ Type 3

FOCUS: Awareness of humor in music

OBJECTIVES:
1) Awareness of conventional sounds in conventional setting.
2) Awareness of conventional sounds in unconventional setting.

MATERIALS:
Records: "Haydn Surprise Symphony"
"Leroy Andersons Greatest Hits"
"The Telephone - Menotti"

PROCEDURE:
1) Discuss Haydn's technique for creating the humor in the symphony (unexpected)
2) Listen to Andersons "Waltzing Cat"; discuss the use of violin to create the humor.
3) Listen to Andersons "Syncopated Clock"; discuss use of percussion in humor as well as syncopation (the unexpected).
4) Listen to the opera "The Telephone"; discover the use of humor in voice.

*Continue to develop according to interest of children.
**Jr. High West has video tape of Danny Kay directing New York Philharmonic.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 5/1/81

Submitted by B. Roll

___ Primary
_x_ Intermediate

___ Type 1
_x_ Type 2
_x_ Type 3

FOCUS: CREATIVITY/MUSIC AND LITERATURE

OBJECTIVES:

The student will demonstrate an understanding of:

1. The interrelatedness of music and other art forms.
2. The ability of the arts to express feeling and communicate ideas.

MATERIALS:

1. Poem - fitting the occasion or season (this project could be correlated with classroom teachers when they are presenting poetry to their classes)
2. Set of rhythm instruments - (students can also use any instrument they play)

PROCEDURE:

1. Read and discuss the poem; read again, using expression, inflection, etc.
2. Encourage the students to think about which instruments would best help convey the meaning of the poem.
3. Encourage the students to discover movements which would enhance the meaning of the poem.
4. Divide the class into three groups:
   a. Reading
   b. Instruments
   c. Movement
5. Give the groups 5 to 8 minutes to develop and practice their assignments. Explain that the goal is creative expression and not a perfect performance!
6. Have all three groups perform simultaneously.

Note: Poem used was "Lines for Gene Kelley to Dance to" by Carl Sandburg, EM4,pg. 152

May continue on back...

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 3/25/82 ___ Primary ___ Type 1
___ Type 2
Submitted by _____ _x_ Intermediate _x_ Type 3

FOCUS: Use of sound effects

OBJECTIVES: Create own story with the use of various sound effects.

MATERIALS: Record "CBS Library of Sound Effects*

*Available from CS

PROCEDURE:
1) After selecting sounds of classes choice, create a story to correlate with these sounds.
2) Use tape recorder to finalize the lesson.

Many stories can be created:
ex. stories of nature
stories about transportation
life in city

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Appreciation LEVEL: RENZULLI CATEGORY:

Date 11-82

Submitted by M. Spencer

___ Primary
X Intermediate

___ Type 1
X Type 2
___ Type 3

FOCUS: Different ways composers treat a common subject - Rain

OBJECTIVES: To create an understanding of the many different ways one idea can be treated musically by different composers in different musical media.

MATERIALS:
1. Record 7 EM3 pg. 140 Raindrops
2. Record - Good Apple Music Train "Rainy Day" (available at BS & SS)
3. Grofe "Cloudburst" from Grand Canyon Suite
4. EM3 Pg. 1 September Rain

PROCEDURE:
1. Draw September Rain on Board or large sheet of paper. Have students perform and guess title, then what each sound is portraying (wind, raindrops, thunder, etc.).
2. Briefly, talk about how different composers can take a theme like rain and treat it in a variety of ways.
3. Play and sing Raindrops and Rainy Day. Compare thoughts, moods, musical devices, instruments, etc.
4. Listen to Cloudburst. Discuss this piece of program music. Mood is important as is choice of instruments.

May continue on back...

ROSEMEAD UNIFIED SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History LEVEL: RENZULLI CATEGORY:

Date 3/30/82 x Primary ___ Type 1

Submitted by B. Roll ___ Intermediate x Type 2

x Type 3

FOCUS: Appreciation of Impressionistic Music

OBJECTIVES: To listen and create and understand what the intentions were of the composer.

MATERIALS: Recording of Voiles by Claude Debussy
6th Grade Exploring Music Pg. 88
Watercolor paints and paper

PROCEDURE:
1) Discuss Impressionism: It was first conceived as a visual art.
2) Show an impression painting such as Van Gogh or Cezanne.
3) Discuss what the composer expected to have the listener "see".
4) Play the piece "Voiles" without telling the children the title. (Sails")
5) Ask them to "see a picture" in their minds.
6) After this is done, give the children watercolors and paper. Let them paint what they hear
7) Discuss each.

May continue on back...

HORSHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History LEVEL: RENZULLI CATEGORY:

Date 5/21/81 ___ Primary x Type 1

Submitted by M. Spencer x Intermediate x Type 2

x Type 3

FOCUS: HISTORY

OBJECTIVES:

The student will gain an understanding of:

1. Important composers throughout history through in-depth study of historical periods, individual lives, and important compositions.

The student will be able to communicate this understanding through role-playing a selected composer.

MATERIALS:

1. Biographies and/or music history texts (of appropriate difficulty for the level of students involved)
2. Recordings of important compositions of selected composers.
3. Video-tape equipment
4. Costumes and props.

PROCEDURE:

1. Have each student choose, from a carefully selected list, a composer to study.
2. Guide each student to appropriate resources about his or her composer - books, recordings, etc.
3. Have students research these points:
   a) Date & place of birth, death.
   b) Family life, culture, and historical period which influenced life (favorable & unfavorable influences)
   c) Instruments/voice studied/played.
   d) Prevalent types of compositions and their characteristics (ex. Bach-Fugue: Beethoven-Sonatas, Symphonies)
   e) Most important compositions & their premieres
   f) Good recorded examples which demonstrate characteristic style.
4. Have each student assume the role of his or her composer for a short presentation. He or she should be prepared to discuss:
   a) The composer's historical period
   b) The composer's musical life - important works, important instruments, role as a composer/conductor/performer, etc.

May continue on back...

(over)

Continued from front...

PROCEDURE: The student should also select a representative recording of the composer's works to be played.

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History LEVEL: RENZULLI CATEGORY:

Date 3-23-82 ___ Primary ___ Type 1
___ Type 2
Submitted by M. Spencer x Intermediate x Type 3

FOCUS:	Music as a reflection of society
OBJECTIVES:	Through creating commercial messages which might be heard in different historical times, the student will gain an understanding of the different aspects of society and music throughout history.
MATERIALS:	1) Recordings from Renaissance, Baroque, Classical, Romantic, Contempory, and "Futuristic" periods(or choose from these very contrasting periods such as Renaissance & Romantic) 2) Social studies text on world history 3) Tape recorders and tapes.
PROCEDURE:	1) Discuss some major historical points about each chosen period. Focus on societal organization (ex. Renaissance & feudalism), important men and women, inventions, and representative music (and composers!) 2) Direct students to create commercials appropriate to each period, as we would hear on the radio today. Emphasis using music and sound effects to enhance the message and also typify the historical period. (ex. Renaissance - sounds of knights in armor jousting, or Gregorian Chant, or recorder consort, etc.)

May continue on back...

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History LEVEL: RENZULLI CATEGORY:

Date 3/23/82 ___ Primary x Type 1

Submitted by _____ x Intermediate ___ Type 2

__ Type 3

FOCUS: History

OBJECTIVES: To compare, identify and understand the different types of keyboard instruments.

MATERIALS:
1) Encyclopedias
2) Paper & pencil

PROCEDURE:
1) Assign each child a different keyboard instrument to research. (organ, piano, harpsichord, celeste, clavichord, clavier, etc.
2) Write down the information important for that instrument. (its components, uses, kind of music it plays, etc.)
3) Draw a picture to go along with report. If they are aggressive, actually make one.
4) Read to class, discuss and even display on a bulletin board or show case.

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History LEVEL: RENZULLI CATEGORY:

Date 3/25/82

Submitted by Long

___ Primary
x Intermediate

___ Type 1
x Type 2
___ Type 3

FOCUS: To develop an understanding of the 5 historical periods in music.

OBJECTIVES:
1) To be able to classify a piece of music historically by being aware of correct style characteristics.
2) To verbalize and substantiate the reason for placing a selection in a certain period.

MATERIALS: 10 contrasting selections - 2 each from Renaissance, Baroque, Classical, Romantic, 20th Century

ditto - see attached sheet

PROCEDURE:
1) Discussion of 5 elements present in most music: Melody; Harmony; Rhythm; Timbre; Tempo - list on board
2) Day 1: Listen to one of the Renaissance selections. On board, list as many adjectives under each element to describe the selection. Discuss elements of Renaissance music - briefly describe historical aspects.
3) Listen to a Baroque selection. Repeat above procedure.
4) Day 2: Repeat above procedures with Classical, Romantic and 20th Century music.
5) Day 3: Pass out ditto - Play unfamiliar Renaissance selections. Have children fill in under elements - as many adjectives as possible. After selection, go on to another unfamiliar example from a different period. Repeat procedure.
6) Stop after 2 unfamiliar examples and discuss. Review characteristics of each period; general class discussion and consensus as to probable historical period.
7) Repeat with remaining 3 unfamiliar selections.

Note: Divisions by day are only suggestions.

May continue on back...

(1)

Melody:

Harmony:

Rhythm:

Timbre:

Tempo:

Probable time period?

(2)

Melody:

Harmony:

Rhythm:

Timbre:

Tempo:

Probable time period?

(3)

Melody:

Harmony:

Rhythm:

Timbre:

Tempo:

Probable time period?

(4)

Melody:

Harmony:

Rhythm:

Timbre:

Tempo:

Probable time period?

(5)

Melody:

Harmony:

Rhythm:

Timbre:

Tempo:

Probable time period?

FOREHEAD CENTRAL SCHOOL DISTRICT

Curriculum Center

GALEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: History

LEVEL:

RENZULLI CATEGORY:

Date 3/30/82

Submitted by H. Vincent

x Primary

x Intermediate

___ Type 1
___ Type 2
x Type 3

FOCUS: Patriotic themes in music and art.
Patriotic collage

OBJECTIVES: To develop the ability to recognize familiar Patriotic music of the United States and to illustrate through magazine cutouts certain familiar phrases.

MATERIALS: Several patriotic (well-known) songs
Scissors, glue, crayons, large sheet of construction for each student. A large assortment of magazines.

PROCEDURE:

1) The teacher and students discuss the titles and lyrics of several well-known patriotic songs. The teacher writes several phrases (words) from each song on the board.
   ex. O beautiful for Spacious skies...
   And crown thy good with brotherland...
   The land of the free and the home of the brave...
   From sea to shining sea...etc.

2) The teacher instructs the students to select one of the above quotations and neatly print it in large letters with crayon on the sheet of construction paper.

3) As the teacher plays recordings of various Patriotic songs, each student scans his magazines for appropriate pictures words & phrases which he cuts out and pastes around the quotation in an attractive manner to form a patriotic song collage.

Source: Treasury of Musical Motivators for the Elementary Classroom
By Cynthia S. Bramscher

May continue on back...

HORSEHEADS CENTRAL SCHOOL DISTRICT

Curriculum Center

GATEWAYS ELEMENTARY MUSIC CURRICULUM MODULE

CONTENT AREA: Symbols LEVEL: RENZULLI CATEGORY:

Date 5/27/83

Submitted by

X Primary

___ Intermediate

X Type 1

___ Type 2

___ Type 3

FOCUS: Recognition of common musical symbols - one class period

OBJECTIVES: 1. Understanding of symbols necessary to "translate" music successfully.

MATERIALS: Large sheets of paper - preferably a roll - 3 - 5 ft. long.
Crayons, Markers

PROCEDURE:
1. On paper, draw many music s-mbols in felt-tipped pen.
2. Have students practice identifying them and explaining what they mean.
3. Hand out crayons and position students at various places on the paper. Tell the students to turn each symbol into a creature or thing to "disguise" it. Have them let their imaginations run wild. (Crescendo markings make terrific Pac-Men!).
4. Place the completed project in the hall. Ask students to try to find as many symbols as possible.
(Makes a real conversation piece!)

May continue on back...

The purpose of the GATEWAYS music program is to provide enrichment in the form of musical experiences which are differentiated from those of the regular school music program.

Areas of the curriculum in which your child has participated this period have been checked below.

CURRICULUM AREAS	1st Sem.	2nd Sem.
Appreciation - listening to great music, past and present		
Experimentation with harmony, melody, rhythm, and form		
Creation of original melodies		
Development of creative and interpretative reactions to music through the media of dance, art, poetry, etc.		
Recognition of basic music notation and music vocabulary		

(Sem. = Semester)

CURRICULUM AREAS	1st Sem.	2nd Sem.
Study of the lives and music of different composers from around the world		
Recognition of musical instruments in the context of specific works of music		
Awareness of vocal classifications and proper technique		
Field trips, special guests, and other events		

TEACHER'S COMMENTS:

PARENT COMMENTS:

AND SIGNATURE:

_____

GATEWAYS
MUSIC PROGRAM

HORSEHEADS CENTRAL SCHOOL DISTRICT
Horseheads, New York

NAME _____

SCHOOL _____

SCHOOL YEAR _____ GRADE _____

TEACHER _____

The GATEWAYS Program is designed to provide enrichment for children who have special talents.

This progress report communicates accomplishments and special needs noted during this period.

Please sign the report and return it to the teacher. Copies of each report will be sent home at the end of the school year.